Peripheral Orientalism and the Creation of Arab Literary Precursors in Quinteto de Mogador by Alberto Ruy Sánchez

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This essay explores the intentio operis in the use of transatlantic bridges that are sometimes real, other times rhetorical, and others imaginary that Alberto Ruy Sánchez draws between his country and Morocco. It also looks at the representation of Moroccan space and women, arguing that Ruy Sánchez falls into exoticizing Orientalism with tints of colonial nostalgia, particularly when portraying Moroccan women. Finally, it explores how the author creates his own precursors through the quotes and literary references in his five novels. Presenting himself as a reader of Arab erotic literature and Sufi sacred texts, Ruy Sánchez suggests that he is rewriting classic literary texts, thus creating his own literary lineage and diachronically situating his work within a literary tradition that remains on the margins of Mexican national coordinates to approach, instead, the canon of Arabic literature.

KEYWORDS: Alberto Ruy Sánchez, Quinteto de Mogador, Peripheral Orientalism, Arab Literary Precursors, Transatlantic Bridges, Libidinization.

This essay explores the intentio operis in the use of transatlantic bridges that are sometimes real, other times rhetorical, and others imaginary (the books in a Mogador library that make butterflies migrate from Canada to Mexico) that the Mexican poet and novelist Alberto Ruy Sánchez (1951-

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